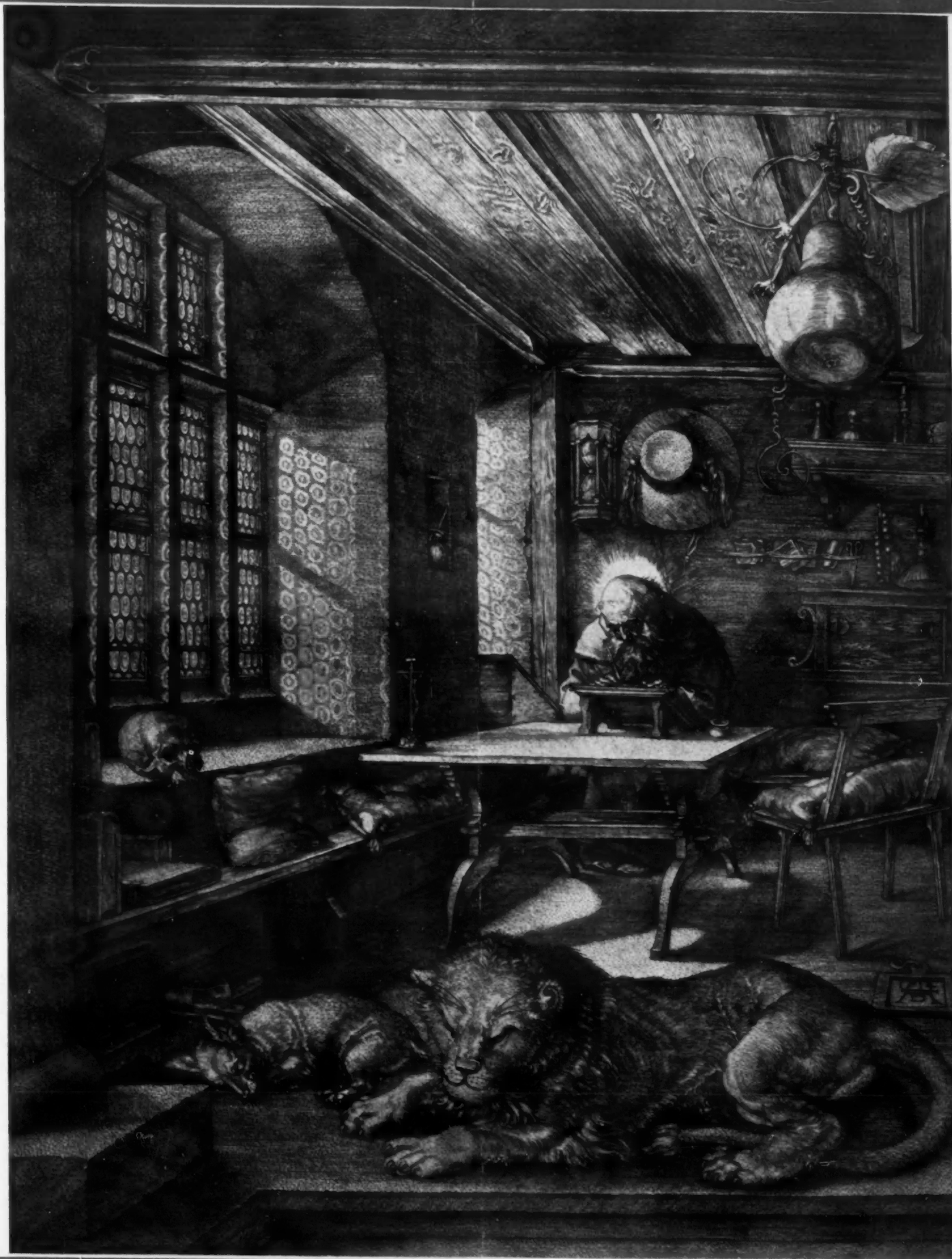


The ART NEWS

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LETTERS

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The ART NEWS

March 28, 1936

Two Notable Sales: PAINTINGS BY HALS AND LUINI GIVEN TO SAN DIEGO Perry Furniture And Graves Prints

Two of the most important auction sales of this season will take place this week in New York with the dispersal of the Henry Graves Jr. Collection of engravings and etchings, famed for its excellent examples of the works of Dürer, Rembrandt and others, and the Marsden Perry Collection of Chippendale and other English period furniture, from the Perry residence at Providence, R. I. Both sales will be held at the American Art Association-Anderson Galleries.

The Perry collection embodies the internationally famous assemblage of Chippendale furniture gathered by Richard A. Canfield, colorful figure in New York during the eighteen-nineties. The Canfield collection, which forms the major part of this sale, was acquired by the late Mr. Perry upon the death of its owner in 1914. Also included are four superb Georgian cut glass chandeliers from Devonshire House, London, as well as English porcelains and pottery, tall-case clocks, Georgian and early English silver and Oriental rugs.

Outstanding among the magnificent examples of English eighteenth century Chippendale mahogany furniture offered are a pair of *Director* commodes in the French taste, luxuriantly carved with acanthus leafage volutes at the corners, pendent swags of flowers and ribbons and other rococo ornamentation, and with handsome bronze doré rocaille handles. Designs for pieces somewhat similar to these were published in 1754 in Chippendale's famous *Gentleman and Cabinetmaker's Director*.

Said to rank among the few really fine extant sets of early Chippendale chairs are a set of twelve pre-*Director* side examples, with backs of so-called violin pattern.

Notable among the few important American pieces offered is a distinguished eighteenth century Chippendale shell-carved mahogany highboy with claw and ball feet, made by a Philadelphia cabinetmaker, and a late eighteenth century Sheraton finely inlaid mahogany and satinwood twin-pedestal writing cabinet, thought to be of Baltimore origin.

A group of twenty-three early English spoons dating from 1300 onward includes one of the outstanding features of the sale, a set of twelve Apostle spoons and a Master spoon. These last, which range in date from 1504 to 1660 and are of great rarity, were made to satisfy an early English custom of presenting at a christening a spoon adorned with the figure of an Apostle, usually donated by the godparent.

Other important English eighteenth century Chippendale carved mahogany furniture includes a silver table in the French taste, with serpentine top guarded by a raised gallery, two imposing four-post canopy bedsteads, a Chinese Chippendale china cabinet ornamented with fragile pagoda motives and said to be one of the finest of its kind, a splendid secretary bookcase and a beautiful card table, this last closely matching in design a pair of delicate ribbon-back armchairs.

Other English eighteenth century furniture of value includes a Sheraton four-post canopy bedstead and a William Kent secretary, both of carved and parcel-gilded mahogany.

Rare and beautiful early American pieces are seen in a Sheraton inlaid and decorated mahogany side table of Baltimore origin, a Hepplewhite inlaid mahogany "butler's" secretary, and a Chip-

(Continued on page 19)



PRESENTED TO THE FINE ARTS GALLERY OF SAN DIEGO BY AN ANONYMOUS DONOR

"FAMILY GROUP" BY FRANS HALS, CA. 1630, ONE OF BUT TWO GROUP PORTRAITS IN SMALL SCALE

Two important paintings—a *Family Group* by Frans Hals and an *Allegory of Modesty and Vanity* by Bernardino Luini—have just been presented to the Fine Arts Gallery of San Diego, California, by an anonymous donor; both works were acquired from the Lilienfeld Galleries, Inc. The generous gift to the San Diego museum of these pictures is of considerable importance to that institution, marking its first major acquisition of old masters other than of Spanish origin, and it is also another step in the enrichment of American public collections west of the Mississippi.

The Hals group portrait, on panel 30 by 44 inches, comes from the collections

of Borchard in Moscow and Quissling in Oslo, and is well known through exhibition at the Frans Hals show at the Detroit Institute of Arts in January-February, 1935; it was also published by Dr. W. R. Valentiner in *Art in America* for June, 1935. Dr. Valentiner dates the painting about 1630, linking it in point of time with the "shooting company" group of the same year. He goes on to say:

"The problem which confronted the artist here was, it is true, a more simple one, for the family consists of only four members. They are ranged, not without humor, like the pipes of an organ, the parents posed as though about to have their photographs taken. The woman,

short and stout, is somewhat embarrassed and holds back; the man, with reddened puffed-out face, self-confidently takes a step forward, his elegant walking stick set out as though he were on the point of advancing toward us. The artist has taken particular pleasure in depicting this type of citizen who has made himself respected and well-to-do and likes to have himself looked at. . . .

"The costumes have that beautiful steel-blue-black tone which no one but Hals has known how to paint so colorfully. In striking contrast is the deep cherry red of the mother's and daughter's dresses—a nuance likewise characteristic of our master—and the car-

(Continued on page 6)



PERRY SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

ONE OF A PAIR OF CHIPPENDALE MAHOGANY "DIRECTOR" COMMODES IN THE "FRENCH TASTE"

The Complete Work Of John La Farge At the Metropolitan

By ANN HAMILTON SAYRE

Gallery D 6 at the Metropolitan Museum has had a busy winter. After the eighteenth century French celebration, and the Goya display only recently departed, it blossoms again, this time with a centennial exhibition of the works of John La Farge. This event, which continues until April 26th, will revive the nineteenth century and its diverse problems, both for those still living who knew La Farge, and for the general public to whom the affair is an impersonal matter.

The examples of La Farge have been lent by various museums and collectors. There are watercolors, oils, stained glass, woodcuts, notebooks and sketches, which fill the three galleries of D 6, certainly without a suspicion of crowding. The standard set by the Goya show so recently over is not easily equalled by any artist. The visitor must stuff Goya and the eighteenth century French masters back into the past and concentrate firmly on the matter in hand, in order to be fair to La Farge's personality now installed there. And, if the visitor happens to have fresh impressions of Wildenstein's current exhibition of paintings by Gauguin, further fortitude will be required; for the truly magnificent Gauguin canvases reduce La Farge's Samoan and Tahitian studies to the quality of cambric tea.

Nevertheless, La Farge got to the South Seas before Gauguin did, and should be given ample credit for the premiere, since this kind of expedition was not easy around 1890 when he and Henry Adams traveled there. Furthermore, La Farge was the first among his fellows to catch hold of the Japanese influence which afterwards so extensively permeated nineteenth century art. These two instances are exemplary of the man's pioneering instinct: intellectual curiosity was his in generous measure.

He was always experimenting, always trying new media, never in the spirit of faddism, but with earnest modesty, aristocratic selectiveness, philosophical concern. The facts of his background and life are familiar to most people and there is no need to repeat biographical detail here. Suffice it to say that he brought to the America of the past century that rare possession, an ancient and aristocratic family heritage, combined with mental awareness. He has frequently been compared to Rossetti whose influence in nineteenth century England has much the same flavor as that of La Farge. The comparison is valid, for when La Farge visited pre-Raphaelite London he took note of the movement and drew upon it with characteristic open-mindedness.

People with adventurous natures were martyrs a hundred years ago. La Farge had much to battle against in the materialistic milieu of America in his time. It is important to bear this in mind with La Farge just as with Winslow Homer, whose centennial is being celebrated this year. Both men did a great deal for the art of their country, in a period when painters were not innovators, and foreign importations were bought everywhere, no matter how bad. La Farge, with his French blood and his loyal American spirit, drew upon his mother Europe with exceptional good sense, guided by idealistic taste and wholehearted devotion to beauty. Many of his contemporaries lacked such discrimination. As one would expect, they resented imagination and feared experi-



LENT BY THE MUSEUM OF FINE ARTS, BOSTON
LA FARGE: "YOUNG GIRLS PREPARING KAVA, SAMOA"

ment, so that in general art played an unexciting second fiddle to the frantic melody of American industrial expansion.

If the work now affectionately presented at the Metropolitan Museum, which institution La Farge helped to found, seems insubstantial, or tame, or sentimental, it is only necessary to recall the more even tamer and more sentimental productions of the majority of mid-century American artists, in order to enjoy La Farge to the full.

In his preface to the catalogue, in words which are warmed by friendship and personal appreciation, Royal Cortissoz speaks of La Farge's "incurable passion for looking all around a question," his "habit of mind, strongly philosophical." He goes so far as to state

that "since the Renaissance there has been no artistic genius more fecund or more many-sided, than that of La Farge." To use the word genius in connection with this man is a debatable exaggeration. At any rate it may safely be said that as a personality, as an influence for good in his time, La Farge is highly valuable. To bring in the word genius is to ask too much of his artistic achievements: The man himself is perhaps as valuable as the paintings and the glass.

To enter the gallery is to be aware immediately of sensitive and spiritual color. Cortissoz has already said that his color was a means of conveying emotion, and this is everywhere evident. For that matter a kind of emotionalism in color can be felt in much nineteenth century

painting, especially in the pre-Raphaelites and in La Farge. In the first room is some of the best color of all. The large panel, *Adoration*, contains in its background one of the most intense, pure blues ever achieved by a modern painter. It outdoes the figure, as well as the companion panel on the same wall, and is evocative quite separately from the religious elevation of the woman's figure.

On the left wall is the large *Scene in Tahiti*. There is in this canvas a little of the primal simplicity and spectral richness of Gauguin. La Farge is in a freer mood than at almost any other time; there is no brown tinge to life in these bright mountains, this unfamiliar water. The composition is simpler and bolder than is usual for the artist. Next to it is *Maui, A Samoan*—a paddler in the ten-oared boat supplied by Chief Seu-manu to La Farge for his trips around the islands. The brown flesh is offset by red flowers, and there is considerable freedom here also. Nearby is the Metropolitan's own *Self Portrait*, an early piece of 1859, and *C. Grant La Farge as a Child*, painted in 1865.

The well known large landscape of 1868 and 1869, *Paradise Valley*, is a view of Newport, where La Farge worked so much. It suggests the Impressionists, yet it is more exact and linear than Impressionism, and very quiet in tonality. It is not an easy painting problem, since the composition is totally without incident, with apologies to a few sheep.

At intervals throughout the exhibition we find the brilliant glass windows. There are *Butterflies and Foliage*, a window designed for the house of W. A. White, Columbia Heights, Brooklyn; *Red and White Peonies*, a stained glass window made in 1886 for the house of Alma Tadema, London, *Lunette*, made for the house of Cornelius Vanderbilt. The celebrated *Peacock Window* is spoken of as containing his furthest experiments and theories of color in glass. These works are frequently of jewel-like richness and piercing purity of color, varied by light effects achieved by using the glass in thick and thin distribution.

Stained glass seems to have attained its greatest glory in the use of hieratic figures in the Middle Ages and early Renaissance, and is at its best in that period. To have depicted butterflies and peonies in La Farge's style is to have achieved experimental interest rather than aesthetic distinction. Thus jewel like color remains the greatest virtue. The great formality of design which characterized, for instance, the windows of Chartres, intensifies their al-



LENT BY THE NATIONAL GALLERY OF ART, WASHINGTON
"THE VISIT OF NICODEMUS TO CHRIST," A MURAL BY LA FARGE

ready burning colors. La Farge's romantic rendering of birds and flowers may appear to some of us as a slight misuse of the medium, and yet it was just this experimentalism of subject and technique which made La Farge important to his time.

The murals are an equally notable phase of this artist's talent. *Drama and Music*, two large decorations done for the music room of the New York house of Whitelaw Reid, show an enormous amount of labor and care. They are pleasing enough in color, and the female figures, which are somehow excessively Victorian, are nevertheless solidly constructed and placed in the compositions with obvious thought. The *Virgin Mary and Saint John*, unfinished wings of a triptych begun in

1862-63 for a Roman Catholic church in New York, are darker in color; the figures are elongated, prayerful in attitude, suffused with quiet exaltation. *Sketches for Murals at Saint Paul, Minnesota*, show the Moral and Divine Law, Moses on Mount Sinai the Recording of Precedents, Confucius and Three Disciples. They were executed in 1905 for the Supreme Court Room of the Minnesota State Capitol. Further sketches for *Murals at Saint Paul, Minnesota*, have equally awesome subjects: The Relation of the Individual to the State; A Discussion between Socrates and His Friends; The Adjustment of Conflicting Interests, Count Raymond of Toulouse Taking the Oath to Defend Liberty. Other mural designs

(Continued on page 10)

Luini and Hals Works Given to San Diego

(Continued from page 5)

mine of the under-sleeves. The landscape is especially charming, with its view of dunes, the little village in which the family probably lived, and the sky with its light clouds. The execution of this part is drier and more precise than is usual in the backgrounds of our artist's pictures and takes up more room in proportion to the group than in Frans Hals' other family pictures. At the first glance the thought came to us that it must have been painted by Jan Vermeer of Haarlem, with whose style it thoroughly agrees, both in composition and technique. After some hesitation as to whether it might not perhaps be a case of an especially careful work of the master himself, I have again returned to my first impression. . . .

Thus the San Diego picture may be regarded as one of the most interesting and valuable examples of the collaboration between the two great Haarlem painters; in this case, of course, a painting completely under the artistic direction of Frans Hals and the product of his design, with the addition of a landscape background doubtless far superior to any he himself painted and which recalls Vermeer van Haarlem's most charming views of Overveen in the vicinity of his homeplace. This *Family Group* is also one of the only two multiple portrait compositions by the master in this small scale, the other being the early group portrait in the Emery Collection of the Cincinnati Museum; the former antedates by about a year or



PRESENTED TO THE FINE ARTS GALLERY OF SAN DIEGO BY AN ANONYMOUS DONOR
"ALLEGORY OF MODESTY AND VANITY," AN IMPORTANT WORK BY BERNARDINO LUINI, CA. 1520

two the celebrated life-size group portrait of the Otto H. Kahn Collection.

The Luini, a colorful work on panel 27½ by 34 inches, comes from the Carlton Highbie Collection, Detroit, and is an indubitable example of the art of one of Leonardo de Vinci's most sincere and gifted Milanese disciples, who painted the same subject on two other occasions in slightly varying compositions, one of them now in the Poldi-Pezzoli Museum, Milan, and the other in the Baron Edmond de Rothschild Collection, Paris.

The Paris version, in which the composition is considerably altered, was long attributed to Leonardo, but is now listed as a work of Luini in Berenson's *Italian Pictures of the Renaissance* (1932); both may be dated about 1520, at the commencement of the late period and full maturity of the artist.

In the singular gravity and charm of his approach to so elusive an allegorical theme, Luini proves himself a true product of the intellectualizing influences of Leonardo and of the humanist spirit of the early sixteenth century. Compositionally, the painting is closely related to the several late *Madonna with St. Anne* subjects by Luini in the Poldi-Pezzoli, and especially in the conspicuous, forceful modeling of the hands displays a close affinity with the characteristics of Leonardo that impressed themselves so strongly upon Luini. Unlike, however, the latter's religious compositions, which lean heavily upon Leonardo's models in painting and drawing for the planning of the composition, this *Allegory* has the virtue of representing the entire invention of its master, not only compositionally but, to a large extent, coloristically as well—A. M. F.

THE ART OF UNIVERSITY MEN: PAINTING AND SCULPTURE AT THE YALE CLUB

By ANN BREWER

One hundred and sixteen oil paintings, watercolors, etchings and lithographs and twenty-three pieces of sculpture by Yale men are now on view on the eighteenth floor of the Yale Club in an invitation exhibition open to members and their friends.

The exhibition, inaugurating a series of annual shows of this nature, is a striking demonstration of the variety of talent bred or nurtured in one university. There is no such limitation upon the entries as one finds in the average gallery which shows the works of one group, or in the large museum exhibitions devoted to the works of one school, one man, one era or one creed. From the careful, academic oil of a Dutch girl entitled *December Sunshine* by Walter Nettelton of the class of 'eighty-three, to the harshly colored, equally careful "concretions" of George Morris and Charles G. Shaw, art is represented in all its changing popular phases by works which are sometimes notably fine.

The Yale School of the Fine Arts, mother of a long list of Prix de Rome winners, is most characteristically present in three works by Eugene Savage, Professor of Painting at the University. *Orchid Pavilion* and *The Orchid Trail*, oriental compositions seen through very occidental eyes, and an allegorical mural *Fame and Fortune* typify the well drawn, flatly colored art of the school. Another representative member of the school, Deane Keller, shows a strong and understanding portrait of Professor Chauncey Tinker, a man long endeared to undergraduates for his Age of Johnson lectures. There is a watercolor of the sophomore campus during the blizzard of 'eighty-eight by S. Harkness McCrea, a senior at the time, entitled *A Memory of March, 1888*, a portrait of William Lyon Phelps by Jere R. Wickwire, filled with the personality of the sitter, Sergeant Kendall's *Portrait Sketch of the Hon. William H. Taft* and a detailed architectural drawing of the Fine Arts building by Theodore Diedricksen. Outside of these, few of the subjects are New Haven ones.



EXHIBITED AT THE YALE CLUB

ONE OF REGINALD MARSH'S DOCUMENTARY SERIES OF BURLESQUE STUDIES, "MINSKY'S CHORUS"

There are many portraits done in the academic tradition such as Augustus Vincent Tack's *Portrait of Mrs. H. with A. of Ashted*, a painting of a bright-eyed woman, holding a collie dog; Robert Breck's *Self Portrait* and *Portrait of E. Ralph Breck, Esq.* and the arrogant *Portrait of Barbara Cochrane* by Carle

J. Blenner. These are all done with a highly finished technique, expressing the sitters' characters without a too photographic attention to detail.

More modern are the *Self-portrait* by Warren F. Doolittle, Jr., *Charles Bruce Milholland* and *Catherine* by Edward Huber Dunlap and Hooker Goodwin's

small *Portrait Head*. These three artists have learned to use color effectively depicting their sitters with force and imagination. A young painter, John De Forest Stull, shows promise in his sympathetic *Portrait of My Sister*. Jerome Zerby, society news photographer, shows a portrait of Captain C. T. I. Roark.

Two marine artists of widely separated tastes are Stephen Etnier and John D. Whiting. Etnier's *The Cornwallis* and *Hauled Out* are done with his usual clear simplicity, while Whiting portrays a clipper in full sails against a cloud-flecked sky with all the bravado and realism of Gordon Grant.

Reginald Marsh is at his best in the illustrational *Smokebonds* and *Minsky's Chorus*. These two small paintings are the focal point of interest in the large gallery. Beside them the tremendous oil by James Owen Mahoney, *Hélène*, in which sombre figures of the gods are the background for an enormous light outline head of Helen, seems weak and affected.

The scene known popularly as Americana is presented in *Snowshovelers* by James Dennis Perch, and *Mid-Day Rest* by Dunbar Beck.

Inexplicably, Peter Arno is not in the exhibition while his disciple, Jaro Fabry, shows an amusing watercolor, *Mrs. Brennon*, and a surprisingly sensitive drawing of a ballet girl. Watercolors by Thomas La Farge are done with his father's delight in landscape composition but a color scheme which is personal. The watercolor portraits by Ernest F. Tyler are comparable to some of the earlier Boutet de Monvels. Oscar Weissbuch has succeeded in using masks for a pleasing abstraction, which perhaps would have been more successful with fewer colors.

Among the prints, a lithograph study of Reginald Birch by R. M. Crosby is outstanding. Troy Kinney's *Tinkling Brass* and *Serenade* and the beautifully etched *San Simeone Piccolo*, Venice of Herman Webster are also fine proofs.

Among the sculptures a male torso in white marble by Peter Santo Saldibar is excellent, as is the woodcarving of the Crucifixion by Theodore Cotillo-Barbarossa. The sentimental porcelain bas-relief by Herbert Adams entitled *Child With Butterfly* is a far cry from the rhythmical figures of George H. Snowden or the humorous camel by Dudley Pratt yet they do not seem incongruous when shown together in this comprehensive exhibition.

AMERICAN GLASS IN 1936: THE EXCELLENCE OF ITS DESIGN AND TECHNIQUE

The 1936 Exhibition of the American Glass Industry at the Department of Industrial Art of the Brooklyn Museum shows the widely varied exhibits of seventy-five manufacturers for the purpose of acquainting the public with the best in contemporary American design, craftsmanship and quality. To run down the list of names of the exhibitors is to get a faint idea of the breadth of the appeal of this show. Any exhibition

including products of the Ford Motor Company, The Beaux-Arts Institute of Design, Pittsburgh Plate Glass Company, Parfums Weil of Paris, Steuben Glass, Mine Safety Appliances Co., Fostoria and many others must of a certainty be of interest to everyone who attends it. The handbook compiled for the exhibition is a valuable brief on the whole industry, with an informative history of decorative glass, and the

Museum is to be congratulated on the attractive presentation of both the exhibits and this handbook.

Not only architects, but the public at large is showing great interest in the increasing use of glass in architectural constructions. From the piles of fibrous glass, like spun sugar, used for insulation, capable of withstanding high temperature, resistant to the effect of chemicals and impervious to moisture,

to the tremendous glass panels such as those of the R. C. A. building at Rockefeller Center, which are instrumental in lighting the lobby as well as ornamenting the façade, the structural uses of the material are as numerous as they are fascinating.

The Steuben Glass Company shows a decorative modern balcony in which metal is combined with glass rails which are illuminated at the base in

order to show up their fluted spindles at night. Glass vacuum bricks, by the Structural Glass Company and architectural glass tiles from The MacBeth-Evans Company demonstrate the effective use of the material in modern dwellings and office buildings.

The decorative branch of the industry has made great strides in the artistic field since the early "artistic" glass (Continued on page 10)



STEBUEN GLASS, INC.

FOSTORIA GLASS COMPANY

EDMONDSON-WARRIN, INC.

A HAND BLOWN CRYSTAL VASE (LEFT), CRYSTAL STEMWARE WITH HAND CUTTING (CENTER), A GLASS BOWL DECORATED WITH SILVER DEPOSIT (RIGHT)

NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
ANN H. SAYRE

Segonzac Represented By Uneven Examples

If one had never seen the work of André Dunoyer de Segonzac, and judged him only by the exhibition of his paintings, watercolors and drawings now at Jacques Seligmann & Co., he would be severely underrated. Undoubtedly one of the finest painters living today, he does not receive treatment worthy of his abilities, in this rather choppy presentation in which the choices of his work are not always fortunate and the arrangement confusing. A former show of oils at the Brummer Gallery gave an ample idea of this painter's power and poignancy; it is helpful to bear this in mind at the current display. Only occasionally in the Seligmann selections, does one feel the masterful technique and superior color of Segonzac's beautiful landscapes, his woodland scenes, formerly enjoyed by the New York public, are not included here.

Of the twelve oils shown, *The Bridge at Joinville* has as fine color as any. *Lake at St. Tropez* is not a flattering choice; there is something unsatisfactory in the relation of foreground and background. There are three still-lives containing a hat and an umbrella.

Among the drawings are two delightful landscapes done in a wash technique, which are as luminous as paintings, and as varied in texture. These are *Forest Road* and *Valley of the Morin*. Their black and white excellence is conspicuous.

Hungarian Paintings Of Poetic Simplicity

In recent years we have only occasionally seen representative work by Hungarian artists. An opportunity to enjoy some of the best painting now being done in Hungary is offered in an exhibition at the E. & A. Silberman Galleries, in which the work of Istvan Szonyi and Aurel Bernath is shown. Under the patronage of His Excellency, John Pelenyi, Hungarian Ambassador to the United States, Madame Pelenyi and Hon. George De Ghika, Hungarian Consul General, the exhibition is one of the more attractive events of the month.

Aurel Bernath's large oil, *River Scene*, dominates the room in which it

hangs, by the poetry of its cool color and the interplay of silver tones. In fact poetry animates the whole collection. Bernath's painting is more tangible than that of his compatriot, yet the temperas of Szonyi are fine. There is simplicity in every one of Szonyi's compositions. His subjects are pastoral, his colors even more delicate than Bernath's. *Danube Scene* is characteristic of Szonyi's best.

Both men are wisely content to paint simple things poetically. Their seriousness prevents them from anything approaching affectation.

European Vedutti by Josselin Bodley

Josselin Bodley is a young English painter whose conservative oils are now on view at the Marie Harriman Gallery, where he exhibited last year. The work is comprised of landscapes of England, France and Italy, although the term landscape becomes architectural study in the hands of this artist. In nearly every canvas he depicts, stone by stone and brick by brick, as well as twig by twig, the ancient structures to be seen in these three countries which he evidently knows well. He has taken heed of the seventeenth century Netherlandish painters like Jan van der Heyden. There are many persons to whom his exhibition will make a strong appeal, just as his work received a welcome in certain circles last season.

When looked upon as careful photographic studies of houses, whether castle, villa, farm or cloister, Bodley's work is plausible. For him color is chiefly a means of indicating the actuality of things. There are no frayed edges, no imaginative margins.

Thirty Members of An American Group

Since the founding of An American Group in 1931, this coöperative association of artists has exhibited a great many times. At the present time, it is holding a large show at the Ehrich-Newhouse Galleries, composed of the paintings, sculpture and drawings of over thirty members.

It would be gratifying to be able to say that these young men and women who in a large degree constitute the hope

of contemporary art here, show great talent, or great industry, or pioneering proclivities. Unhappily such distinction is not there. These artists reflect the spiritual sterility of the age, from many aspects; in this respect chiefly are they interesting.

There are varying degrees of ability in the fifty-nine examples hung. Among the exhibitors are Katherine Schmidt, the Soyer Brothers, Moses and Raphael; Isabel Bishop, William Gropper, Chaim Gross, John Loneragan, Chuzo Tamotzu and Bruce Mitchell. Work is also shown by Julian Levi, Walter Quirt, Eugene Ludins, Berta Margoules, Algot Stenberg, Stuart Edie, Saul Berman and many more. The mediums employed are oil, tempera, pastel, etching, silver-point, gouache, and sculptural materials of considerable variety.

Paris and London as Seen by Pierre Sicard

Pierre Sicard, a French painter now exhibiting at the Marie Sterner Galleries, was recently shown at the Galerie Bignou in Paris. His oils now on view at Mrs. Sterner's are, for the most part, scenes in Paris and London. *Place de l'Etoile*, *Façade, Notre Dame*, *Les Quais*, *Book-stalls*, make no strenuous demands upon the imagination and comfortably recall that haunting city in many moods. *Tower Bridge and St. Paul's Cathedral*, *The Pool, London*, *Oxford Street*, *Houses of Parliament* will make Londoners homesick.

Marine is as pure a painting effort as Sicard has made, in the work hung here. There is something unarranged and genuine in this simple study of the sea, and any amount of sensitive feeling for the cold, restless color of sky and waves on a sullen day. It is preferable to the self-conscious marines so often seen elsewhere in recent years.

The watercolors of Barbara Macfarlane occupy another room at the Sterner Galleries. They are pleasing little scenes in France, the Pyrenees, New Orleans and other parts of America.

Sculpture by Gertrude Vanderbilt Whitney

Fourteen examples of sculpture by Gertrude Vanderbilt Whitney are on exhibition at M. Knoedler & Co. All the



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"TROUT STREAM-TARN," IN JOSSELINE BODLEY'S LATEST SHOW

present group was done in the past five years. In general her style is much the same as it was during the early part of her career.

In her study of a negress, *Gwendolyn*, Mrs. Whitney manages to attain a design of distinction, in which characterization is well controlled by a certain formality. This piece dominates the gallery in which it is placed, and contains more power than the larger *Group in Tennessee Marble*, a composition of two figures. A close second to *Gwendolyn* is *The Nun*, a slate-colored figure of dignity, which, although it has not the interest of the negress, is well handled.

For those who like Mrs. Whitney's sentimental studies, *Woman and Child* will no doubt have great appeal, as well as *Mercy*. There is sympathetic character study in the head, *John*.

Coexistent with this exhibition is a group of flower paintings by such artists as Daniel Seghers, Jean-Baptiste Monnoyer, Jan van Dael and Cornelis van Spaendonck.

Works of the Insane And African Sculpture

For anyone who wishes to evaluate correctly modern art, or, for that matter, any art, it is of the greatest importance to be familiar with the work of primitives, of children and of the insane. The current exhibition at the Midtown Galleries, consisting of Old African Sculpture and Works of the Insane, is all from the private collection of M. Ladislav Szecsi. As an indication of the great value of such an exhibition to the New Yorker of today, one may observe the comments of A. D. Gruskin, in the catalogue.

Speaking of the African sculpture along with the work of insane persons, Gruskin writes, "Not having any intention of making a work of art, both the primitive and the insane achieved their goal, pushed by absolute necessity. For the primitive it was necessary to have the mask or fetish for his religious rites, and for the insane his work, painting or sculpture, was the realization of his vision which forced him to bring it to the surface and put it into form. . . . We may see in both collections the work of

the most spontaneous human feeling, not corrupted by any 'consideration.'"

Both groups of work illustrate how easily primitive and insane persons can achieve certain effects which the modern artist has struggled for with comparatively feeble results. There is a freedom of fantasy, a passionate concentration which we can only hope to approximate.

Sea-Gulls, Roses, Ikons, A Letter Never Sent

There was a time when Marsden Hartley, who is having a one man show at An American Place, wrote and painted exceedingly well. Of recent years his exhibitions and his published writings have become more and more embroidered with eccentricities which have the wasteful concentration of an escaping valve. Having gone to this exhibition with respect, good-will and a hope that he would have much to give, it is impossible to report that such feelings were rewarded.

It is lamentable to watch a fine mentality go off the deep end as Hartley's does in the painting and too-utter catalogue. After reading its unsent letter to Aurelie Cheronne, the juicy titles and an almost-good poem to a dead sea-gull, all heavy freight for a catalogue, a faintly comical memory blows across the mind, of diaries which one kept in schoolgirl years; of youthful poems which did not yet know the aesthetic laws of control. One thinks of the Clavilux, dyed green carnations, the sick world of our century casting its immortal soul into receding tides.

To seek excellence in this collection at An American Place is to discover a certain amount of good color, an absorption in design—carried too far for the good of the pictures—a pliant effort toward interpretation of a given subject in its own terms, an interest in flowers and mountains.

Some of the titles may be noted: *Flowers of a Lonely Child for his Lady of the Volcanoes*, *Roses for Sea-Gulls*, *Lost at Sea*, *Aged Bishop's Tropic Window*, *Four Modern Ikons for a Wooden Sea-Chapel in the Bitter North*. Can nourishment be found in *The Is-ness Of The Was?*



EXHIBITED AT THE SILBERMAN GALLERIES

A TEMPERA COMPOSITION BY THE HUNGARIAN ARTIST, ISTVAN SZONYI, "CHATTING"

Broadhead, Painter And Rider of Horses

W. Smithson Broadhead is the ideal portrait painter of horses. For all those who are interested in horses, who have stables and who ride to hounds, his one man show at the Howard Young Galleries will have great fascination. This artist is an Englishman who has behind him a life whose absorbing activities have been painting and riding. In England he hunts with the Grafton in Northamptonshire, and the Chiddingfold and Lord Leconfield's in Surrey. Moreover, he has acquired a painting technique which is so solid that, when combined with his first hand practical knowledge of the horses, produces exact and thorough representations of mounts and riders.

The Artist's Wife on "Dusty Miller" and *Mrs. Margeson on Lucifer with the Grafton* are dashing portraits. *Pony "Wild Rose" in Stable* is less formal and full of careful workmanship. In *Summer Hacking* the artificial landscape in the background suggests that Broadhead should avoid this sort of thing and stick to his particular specialty. His most successful deviation from the main theme is in a few portraits, especially that of Mrs. Broadhead, where his ability to get a likeness is beyond question. *Portrait of Steve Donoghue* and *The Tipster* are studies in character. A large canvas, *Major W. E. Lyon Ex. M. F. H. on "Herbert" War Veteran and Winner of Point to Point Races*, figures importantly in the exhibition. *Young Brown Horse* and *Nellie Phipps* testify to the artist's affection for the horse in all aspects. Altogether this is a pleasing affair.



EXHIBITED AT THE HOWARD YOUNG GALLERIES
W. SMITHSON BROADHEAD'S "PORTRAIT OF THE ARTIST'S WIFE ON DUSTY MILLER"

Seen Here and There In the Galleries

Screens and kakemonos of luxuriant color are now on view at the Little Gallery. They are the work of Bertha M. Sanders, who has devoted much time and study to the representation of the flowers and fruits of Hawaii. Her productions are of decorative use in interiors, as well as being experiments in design. An intimate knowledge of Hawaiian flowers is evident through the selections. Acacia, papaya, golden show-

er, the Chinese white lotus, frangipani, Cleopatra's boat and magnolia are portrayed in their actual size and their tropical tonality. They are used on the six-panelled screens, which have a background of either silver or gold leaf. They also brighten the kakemonos; these are of various colors, often of Chinese materials. In addition to screens and kakemonos is a design for a chest, intended to be carried out in red lacquer and gold. In two screens alone there are sixty-five different flowers portrayed.

At the Westermann Gallery is a group exhibition of watercolors, pastels, drawings and sculpture in marble, bronze,

wood and other media, by German-American artists now living and working in the United States. The paintings of Martin Kainz are individual expressions, though not often entirely satisfactory. His oils are done thickly, in streaked heavy pigment, and are simple as to composition. In his watercolors he appears to be at his best. Recently seen elsewhere in this medium, he shows a predilection for inclusive color, ranging pretty well through the spectrum, yet kept within a consistent tonality. Here also his compositional sense is kept simple. His subject is an imaginative type of landscape.

H. Schlicht has a number of paintings exhibited. Carl Link's pastel portrait drawings are delicate, carefully made and of persuasive likeness. His subjects are for the most part characters in the Oberammergau Passion Play. Christ, Mary, Peter, and others are treated with conventional, dramatic feeling, in delicate tones.

In the sculpture group, Rudolf W. Bauss shows a tall mahogany figure of a woman. The work of Romnald Krauss is traditional. Fritz Grosshans does not present any absorbing creative problems, and is conventional in feeling. There is a sensitive little head in marble

by Erwin Springweiler, which indicates that the artist has a delicate sense of surface and an appreciation of the interplay of feeling and form in the human face. Armin Scheler and Rudolf Henn are also included in the sculpture selections.

Paintings and drawings by Emil Ganso are current at the Weyhe Gallery. In previous seasons this artist has often exhibited here, and one associates his work with the gallery. His small landscapes are done in tempera, and differ sharply in style and color management from the figure studies and other oil compositions. The landscapes have a certain primitiveness, a primness of design, and a quaint interest in rural scenes of an American nature. The tempera further serves to distinguish them from the figure pieces, by the cool tones it produces. Ganso's nudes in oil are vigorously handled, but most of them are inclined to have the look of studio exercises. Yet this seems unfair to them, considering the sensitiveness apparent in them, and the directness of the artist's approach. In time, one supposes, he will coordinate the two manners in which for some time he has expressed himself, so that the admirable qualities he possesses will take on greater unity.

A group show is in process at the Guild Art Gallery. It is large, varied, lively, with almost numberless personal traits evident. It is the work of young living artists, both sculptors and painters, all of them American. Drawings, watercolors and sculpture constitute the collection. The artists are Lloyd Ney, Ary Stillman, Arshile Gorky, Philip Reisman, Donald Forbes (it will be remembered that this promising young man had a one man show at this gallery a short time ago), Ben-Shmuel, Gross, Newman, Perkins Harnly, Jacques Zucker, Walinska and Boris Aronson.

The work of S. R. Badmin is current at the gallery of M. A. McDonald. He is a young English graphic artist of considerable ability, and among other things he is a member of the Royal Society of Painters and Etchers. His sets of watercolors of Williamsburg, Illinois and Philadelphia, which were done originally for *Fortune*, will be familiar to many people. They are included in this show, and are accomplished in respect of their exact rendering of views, wherein every window, every chimney, and each detail

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EXHIBITED AT THE GRAND CENTRAL GALLERIES—FIFTH AVENUE BRANCH

"BUSY MOMENTS," A FIGURE STUDY BY ROBERT BRACKMAN

of foreground and distance seems to have received the artist's careful attention. The color throughout is gentle, restrained and conscientious.

Brackman's work is of the kind now popular in England, and is well suited to the illustrational purposes it has already served in America.

Robert Brackman's Art In Two Current Shows

This week is in the nature of a celebration for Robert Brackman, who has two exhibitions simultaneously. The Fifth Avenue Branch of the Grand Central Art Galleries presents eighteen oils, and the Macbeth Gallery has ten pastels and thirteen drawings, the drawings never having been shown before.

Turning first to the oils, a uniformity of palette characterizes the group. At his best in still-lives and figure studies, Brackman presents a coherent style, one which bespeaks a firm grasp of structure and an easy management of composition. *Head of a Girl* contains charming color. *Morning Interlude's* half-clad figure has an awkward grace like that of Alexander Brook's favorite figure type. *Busy Moments*, a large recent canvas, is composed of a nude with a clothed figure in the background. Several still-lives are pleasing. The landscapes are less successful and do not express the artist's best abilities.

The pastels at Macbeth are mostly figure studies. *A Composition*, three interrelated nudes, was only recently purchased by the High Museum in Atlanta. *Head of a Girl* has an interesting pink background; *Portrait of Walter Bernays* is a strong and appealing portrait study with the objectivity and substance of Lacroix's heads seen not long ago in Fifty-seventh Street.

The drawings, which Brackman does with a fountain pen, are nudes and landscapes, built up in a cross-hatching technique. Although they are lesser accomplishments than the pastels, they throw further light on the artist's work.

The Skilled Etchings Of Abbo Ostrowsky

The etchings and drawings of Abbo Ostrowsky are on view at the galleries of Frederick Keppel & Co. The forty-

odd pictures have been done by Ostrowsky in addition to his teaching and advisory work at the University Settlement where for a number of years he has conducted classes and supervised artistic activities, in the process of which he discovered such artists as Peter Blume and the brothers Soyer. It is remarkable that one man can find time enough for all this devoted labor.

The etchings and pencil drawings now shown are full of Ostrowsky's ever-present sense of pattern, which makes it possible for him to tackle subjects which would be dry in the hands of a lesser artist. In addition to this love of pattern, he has a rare feeling for the etched line, and a good structural sense.

Nest Tree, *Yemenite Scholar*, *Spring*, and many other pieces are delightful. He has as much interest in the underpinning of an elevated train as in a flowering hillside. In the occasional portrait studies he achieves a satisfying likeness in carefully felt forms.

Moreover, one watercolor and an oil portrait add color to the collection.

Ashton Wilson Uses The English Tradition

Distributed through the galleries of Dan Cooper, Inc. are the oils and watercolors of Ashton Wilson. Altogether there are no less than sixty-six pictures. Her favorite subjects in oil are still-lives of flowers. Although now and then she does a figure study, set in an informal interior. The watercolors are almost all of gardens.

Among the oils, *Last Flowers of Summer* is as good an example of Mrs. Wilson's work as any in the collection. Also shown are *Reverie*, *Henrietta Poses for Joseph Stella*, *The Dowager Lady Swathling*, *James Branch Cabell, Mr. and Mrs. John W. Davis*. The still-lives include *Wistaria at Fenton*, *Dwarf Zinnias*, *Yellow Roses*, *Fruit and Marigolds* and *The Cheerful Geranium*. The watercolor garden scenes depict the charms of Westover, Monticello, Brandon, Blandfield and Mount Airy.

Mrs. Wilson's color is fairly literal, her style simple and in rather the English tradition. Her work is of the kind that does not seek to innovate, startle or analyze. She stays in the conservative path of her predecessors in the field.

The La Farge Exhibition

(Continued from page 6)

are *Design for the Felton Window* done in 1904 for Memorial Hall, Harvard University; *Design for the Ames Memorial Window*, erected in the Unitarian Church at North Easton, Massachusetts; *Ruth and Naomi*, intended for a stained glass window at Vassar College, Poughkeepsie; and many other designs, studies and fragmentary compositions.

In a case in the farthest gallery are the five famous woodcuts which La Farge did as illustrations for children's stories, and which were finer by far than the kind of thing the children of the past century were ordinarily allowed to enjoy. This group includes *The Fisherman and the Djinni*, *The Giant and The Travelers*, *The Pied Piper*, *The Wolf Charmer*, and *Bishop Hatto and The Rats*. These appeared in *The Children's Book*, a publication popular in the 'nineties.

The center gallery holds La Farge's watercolors. Waterlilies and lily-pads are his favorite theme. He did them with a curious exaltation also to be felt in *Wild Roses and Water-Lily*. There is a group of watercolor illustrations for fairy stories done while the artist was convalescing from a long illness, as well as other small pieces, and several landscapes in the Japanese style.

Some large oils such as *The Muse of Painting*, *Vergil*, *The Halt of the Wise Men*—the color in this is very fine,—*Centauress* and *Dawn Comes on the Edge of Night*, are early and late works, and are heavily laden with significant figures and allegory. The last named canvas, in which Dawn leans on her elbow on nothing at all and is kept in the pose only by the thought of heaven, is the low spot of the exhibition.

From Edith Woodman Burroughs's bust of La Farge which presides over one room, we gain an immediate impression of the artist in later years. It is a face of exceptional dignity and energy. It unifies the work upon the walls, and reminds us that the centennial honor bestowed upon this man is justified by his personality even more than by his works.

Modern American Glass

(Continued from page 7)

days when Emil Galle exhibited at the Paris Exhibition of 1900, and Lalique showed *art nouveau* jewelry along with his original perfume bottles. To-day, while Lalique glass still holds its own in Paris, America has, through such master craftsmen as are employed by Steuben, Edmondson Warrin and Fostoria, produced an art of her own, of permanent value in the history of decorative arts.

Fine crystal table services, complete from the flower vase, candle sticks and ashtrays to the handles of the silverware, are exhibited in handsome original displays by Steuben, Inc., leaders in their line. Fostoria shows, among other pieces, some decorated crystal blown finger bowls with hand cutting and enamelled glass ornamentation. These are simple, yet possess a dignified beauty unknown to the makers of the elaborate table glass popular at the turn of this century. Another fine piece by the same company is a little candy jar in both crystal and colored glass, done with the same effective simplicity.

The decorative use of frosting is well demonstrated in a glass mixer and goblet from The Cambridge Glass Co. In these, rings of frosting alternate with rings of crystal to form a conventional pattern. Edmondson Warrin, Inc. shows a bowl, the lower half of which is frosted, the upper half, decorated with narrow, concentric rings of silver deposit upon a background of clear glass. Paste relief and gold encrustation on table glass, also shown by Edmondson Warrin, is as effective as the silver if less distinctive.

All these pieces are characterized by extreme simplicity of form, some of the vases being almost perfect circles, others straight up and down without a curve or broken line.

This exhibition, continuing until April 10, is a striking demonstration of the adaptation of a great industry to the many needs of daily life.

ART THROUGHOUT AMERICA

ALBANY: THE SCULPTURES OF A. M. WRIGHT

Alice Morgan Wright is showing a comprehensive group of her sculptures at the Albany Institute of History and Art. The twenty-seven works on view range from cubistic figures to sentimental realism, testifying to the great versatility of the artist.

Miss Wright has studied at the Art Students' League in New York with Gutzon Borglum and James Earl Fraser. Later in Paris she was assisted in her work by the criticism of Injalbert. She has exhibited in the Paris Salon, the Autumn Salon and the Royal Academy. One of her works, inspired by one of Isadora Duncan's pupils, is now in the Bay Ridge High School in Brooklyn.

In the present exhibition, which includes portrait heads, reliefs, mythological figures and compositions, Miss Wright reflects her wide literary and artistic interests. Such titles as *The Flesh and the Spirit*, *Lady Macbeth*, *Yvette Guilbert* and *The Trojan Women* leave no doubt as to the intellectual nature of the sculptures on view.

CHICAGO: PRINTS OF PORTRAITS AND A FRATERNITY EXHIBITION

The Children's Museum of the Art Institute of Chicago is holding an exhibition of color reproductions from the Ryerson Library entitled "The Develop-

ment of Portrait Painting from the Fifteenth to the Twentieth Century." The prints have been chosen to demonstrate how portraiture has changed from the late medieval period, through the Renaissance up to modern times. They are arranged chronologically to show the interesting and logical developments in the aims and methods of this type of art.

An exhibition of work by members of the Delta Phi Delta fraternity is on view at the Art Institute in a small exhibition room on the ground floor. Watercolors, pastels, oils and drawings are being exhibited in order to raise money for the students to purchase art supplies. The only prize awarded was given to John Wilber for *Composition*. Signe Middlefort received honorable mention for her figure study *Ernestine* and Ralph Johnstone for *Stone Pile*.

A class in experimental fresco painting is being conducted by Merlin Pollock in a Studio at the Art Institute. The students are working earnestly toward discovering the most successful means of doing frescoes, and have so far displayed great ingenuity and considerable talent.

CLEVELAND: A CEZANNE FOR THE MUSEUM
The collection of modern French art belonging to the Cleveland Museum of Art has been enriched this year by the acquisition of a Cézanne landscape *The Pigeon Tower at Montbriand*. The work

is an anonymous gift in memory of James W. Corrigan. It is described in the Bulletin of the Museum by Henry S. Francis as follows:

"This canvas is an epitome of Cézanne's whole achievement, an achievement only attained by virtue of an unswerving purpose. The fact that he lived a life of financial independence is perhaps a fortunate circumstance, since he was able to pursue without stint, and without considering the common necessities of existence, his intense preoccupation with painting. . . .

The Pigeon Tower is dated by authorities variously within the fully developed period of his later style. Cézanne painted three versions of the pigeon tower itself, and it appears in two other pictures. There exists a painting of the tower by Renoir, done probably at a time when the latter was visiting Cézanne. The subject, as might be expected, was handled very differently by Renoir. . . .

"The composition of *The Pigeon Tower* is simple, in three planes; the colors include the azure-blue of the sky, rich and bright, the white of the tower and the buildings, and the contrasting orange-red of the tiled roofs and of the ground, its color indicative of the iron-filled soil of Provence. Across the middle ground are the intermingled and iridescent greens of Cézanne's favorite

which has stayed alive ever since. Bellows' entire background was American, and he was one of the first of our important artists to deal frankly and vigorously with American subjects in the way which has become the fashion today. He never visited Europe. In his early years he did not have the money, and by the time he was beginning to have financial success sufficiently to consider a stay there, the war had broken out.

Max Beckman, one of the most interesting painters to be included among the international artists at the Texas Centennial Central Exposition is a painter who violates the laws of perspective and in the space-depth, chooses the situation he would assign to the salient object-theme of his picture. Beckman's universe is inhabited by living people. The real distinguishing feature of his style is an immediate awareness of death.

This death theme is present in the work of many of the post-war German artists. Otto Dix is another artist who offers nothing for the lovers of calendar art. In art as in other human activities violence begets violence, extremes extremes.

The spiritual rancor left by the war drove Dix, and others, into dadaism. His dada had very little of the clever futile trivialities of Schwitters, Picabia

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cypresses and olive trees. The whole composition is reduced to the simplest form, rugged, unified and balanced. The secret of its vigor lies in the discarding of unessential details, in the treatment of the whole as a pattern, and in the suppression of the representational element.

"Though rarely ever satisfied with his work, Cézanne must have considered this picture as worthy of some attention, for he gave it to his wife before his death. It was acquired from her in 1921 by M. Vollard, and in that same year it came in turn into the possession of an American collector and hence to the Museum. In recent years it has been both exhibited and illustrated on numerous occasions. It comes to the Museum as an addition of the utmost value."

DALLAS: THE TEXAS CENTENNIAL ART EXHIBITIONS

The Cultural Center at the Texas Centennial Exposition, opening in Dallas on June 6, will contain many art exhibitions of importance. Outside of the Frederic Remington show, the only one man exhibition will be that devoted exclusively to the works of George Bellows. He will be represented from his collection of superb lithographs which are so powerful and interesting that at a time, just twenty years ago, when print lovers had eyes primarily for the etchings of Rembrandt and Whistler, he aroused fresh interest in lithography

or Max Ernst. He came rather under the influence of George Grosz, that most savage of all contemporary artists. The future may reveal Otto Dix as one of the great artists of the middle twentieth century, even at present we may estimate him as perhaps the foremost among those who have rediscovered the objective world in all its wealth of individual character and particular detail as worthy of the artist's passion.

Another artist to be included in this group is Carl Hofer. Among German modernists he is easily the closest and most important follower along the trail indicated by Cézanne. The powerful and consistent construction of Hofer's paintings have always possessed a strong spiritual element. He has always claimed an inspiration from an inward contemplation of nature which has drawn him irresistibly towards abstraction.

Still another well known international artist in this exhibition will be Jules Pascin. As early as 1909 Pascin had won fame through his humorous and mocking illustrations for European journals. His art is the art of escape. He created a dream world in an effort to be rid of the machine world that surrounded him. He was a romanticist in a world of reality and it cost him his fortune and his life. There is a quality of rareness and of tender sympathetic penetration to his portraits that are the mark of his own particular genius. His

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works are more like drawings than paintings and they are softly and lightly rubbed on the canvas.

Even in America, before we entered the war, Pascin was recognized as the leader of the liberal contemporary movement that is just now recovering after its valiant efforts to escape being submerged under the waves of indiscriminate popularity.

Among others showing are Georges Kars, Anto Carte, La Touche, Joan Junger, Frick Kips, Alfred J. Munnings, Dod Proctor, Brailovsky, Boris Grigorieff, Giovanni Romagnoli, Sir William Orpen, Marc Chagall, A. K. Lawrence, and Bruno Liljefors.

One of the important works to be seen at the opening of the celebrated Dallas Centennial art show will be a heroic life-size statue by Mrs. Harry Payne Whitney of *Buffalo Bill*. This piece is characteristic of the later trend of her work where grace, romance, youth, and the sculptor's womanly sympathy are essential properties. Her heroics are realities colored with romance. The horse and rider are one and represent a single movement arrived at through many smaller ones with all of them graceful and easy. The man remains a boy—a boy adventuring—according to Guy Pène du Bois, one of her critics. The horse is moving along the plains with an even level stride. It has taken him far and will take him further. There is no effort at heroics in the gesture. This is not the showman standing in the stirrups of his dapple gray charger and sweeping off his hat . . . neither is it a press agent's report of his earlier exploits. This scout is on his day's job. There is romance enough in the solitary nature of that job, though the hero is only a speck on an immense plain. The masculine approach is a heroic one.

Artists who will exhibit or who have been invited to exhibit in the "Southwestern Exhibition" include: Georgia O'Keeffe, Victor Higgins, F. Tenney Johnson, T. Van Solten, John Sloan, Thomas Benton, and many others.

DENVER: EVERGOOD AND SIBELL
EXHIBITIONS

Chappell House presents the first Denver exhibition of the works of Philip Evergood of New York. The show is characterized by vivid coloring and violence of subject matter. The New York scenes such as *Fifth Avenue Still-Life* and *Burying the Queen of Sheba*, which portrays the back yard obsequy of an alley cat, are milder and less disturbing than the dance marathan, *Thousand Dollar Stakes* or the picture of a singing street beggar with one arm entitled *Why Not Take All of Me*. The canvases are strong and, if sometimes unpleasant, always good in color and drawing.

Muriel Sibell of Boulder has recently shown her watercolors in these galleries, with subjects selected from the mining towns of her own state. Outstanding among the group are *Baltimore Club*, *Colorado* and *Crosses*, both of which indicate the great improvement which Miss Sibell has made in her handling of the medium.

KANSAS CITY: SIX TWENTIETH
CENTURY FRENCH ARTISTS

A special exhibition of French painting is now being given by the William Rockhill Nelson Gallery of Art, Atkins Museum. Examples of paintings by six

twentieth century artists are included in the important group assembled by Mr. Harold Woodbury Parsons from various collections.

From the Josef Stransky collection come the superb landscape *View of Auvers Through the Trees*, *Still-Life with Apples* and the fine figure piece *Siesta*, in the rich full-bodied colors of Cézanne's finest period. A hitherto little known view of Mont Sainte Victoire is lent by Paul Rosenberg of Paris.

Renoir, famous for his orchestration of colors, is represented by a series of his bathers and several flower pieces. The famous *Gabrielle*, one of the central points of interest in the French Nineteenth Century Exhibition held at the Gallery last spring, is again being lent by Messrs. Durand-Ruel. *Portrait of a Young Girl*, lent by Paul Rosenberg, is another Renoir in the show.

Two portraits of women by Amadeo Modigliani, lent by Mrs. Cornelius Sullivan and *Portrait of Mme. Zborowska*, lent by the Josef Stransky Collection, will represent the works of this artist.

The three storm centers of art today, Picasso, Matisse and Braque, will also be represented by typical canvases. From the versatile brush of Picasso, Pierre Matisse lends a superb composition *Entombment*, and from the Stransky collection is a blue period *Barcelona*. Pierre Matisse has also lent one of the Odalisque series by Henri Matisse which is shown with that artist's *Young Woman in Rose*.

The exhibition will continue at the Gallery through the middle of April.

MILLS COLLEGE, CALIFORNIA:
A JAPANESE ART EXHIBITION

The Mills College Art Gallery is showing an exhibition of Japanese art, sponsored by the Friends of Far Eastern Art. The show, which has been planned as an exposition of the evolutionary development of Japanese art through the medium of several hundred carefully chosen subjects, will include screens, lacquer, pottery, porcelain, prints, sculptures and pre-historic pieces.

Nine pieces of Japanese neolithic ceramics are being lent to the exhibition by the Louvre. They include seven vases and two figurines. Other contributors to the collection on view are the Brooklyn and Cleveland Museums and numerous private collectors throughout the United States.

PHILADELPHIA: THE GRAPHIC
ART OF OROZCO

Lithographs and etchings by José Clemente Orozco are being exhibited at the Boyer Galleries until April 14. These prints reveal to a remarkable degree the fact that Orozco, rather than depending overmuch upon the value of color, was able to create dynamic structures in black and white—achieving an extraordinary feeling for the diversity of halftone combinations. Coupled with this is a vision as sardonic and uncompromising as the murals with which Orozco recently astounded the United States.

Stark tragedy lurks in *Mexican Scene* and *Unemployed—Paris*, no less than *Mexican Pueblo* with its careful distribution of blocked houses and angularly drawn figures. *Three Generations* are tragic creatures, and *Miseria* reaches the height of the grotesque. Bizarre indeed are the acrobats who perform on the stage in *Vaudeville*, and in *Tourists* there is the only touch of humor.

PARIS NOTES

Le Salon du Temps Présent at the Galerie de Beaux Arts presents its second exhibition "to defend audacity, courage and invention." The exhibition is one filled with excellent canvases and sculptures, but is disappointing in its graphic arts division in which the work was of such fine quality in the previous show.

One of the most interesting paintings on view is *Le Ballet* by Kars, a figure composition of three dancers, drawn skillfully, filled with movement and painted with a daring palette of reds and greens. Gromaire's *Inutile* is done with feeling typical of this artist's better canvases. A fine, warm interior by Bonnard again demonstrates the ability of the painter to handle reds as few artists can.

A Dufy landscape offers no novelty to a world which has grown a little weary of these compositions, through their over-use on silks and linens in the last few years. The portrait of his wife by Alix is thoughtful and well composed painting. There are too many good works exhibited to allow complete enumeration of them but one must mention the works of L'Hôte, Bompard, Warquier, Braque and Oudot. Among these the *Bois de Boulogne* by L'Hôte is particularly fine.

In the sculpture division, a bust of the poet Philippe Chabeneix by Gimond, done with simplicity, expressing personality by such slight touches as the faint corners of a smile or the lifted eyebrows, is an admirable portrait. Two nudes, one by Osouf, the other by Alalou-Jonquière, are attracting much notice as are the *Jeune Cerf* in bronze by Hilbert and *Hommage à Bach* by Zadkine.

Watercolors of Spain by Edith Hoyt at the Galerie Ecalle present a sincere and unpretentious picture of a country whose brilliance often inspires over-elaborate coloring and composition.

The President of the Municipal Council of Paris and the Prefect of the Seine recently honored the Comte Sarmiento with the grand medal of the City of Paris for his recent gift of eighty works of art to the Petit Palais. The collection contains works of Valadon, Utrillo, Picasso, Severini, Léger, Laurencin, Van Dongen, Gromaire, Chagall, Chirico, De Pisis, Max Band, Tozzi, Carena, Jacob, L'Hôte, Vilminck, Kisling, Lurcat and many others. The collection is now on view in the Salle Sarmiento of the Petit Palais.

The Comte Sarmiento has given many paintings and sculptures to the Musée du Jeu de Paume, Musée Stendahl, and other museums and galleries in France. Recently he gave twenty-three works by contemporary Italian artists to the Musée de Grenoble.

Watercolors and drawings from a private collection brought high prices at a sale at the Hôtel Drouot. A Boilly watercolor, *La Fontaine*, brought 9,800 francs; a watercolor by Guys, *Au Foyer*, 4,200 francs; two pastels by Sisley, *Effet de Neige à Moret*, and *Jardin à Moret en Hiver*, 15,550 francs. A gouache by Pissarro entitled *Les Moissonneurs*, was sold for 6,050 francs. From the same collection a painting by Sisley, *Le Canal du Loing à Saint-Mammès* brought 36,500 francs.

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LONDON NOTES

The National Gallery is exhibiting at present its most important recent acquisition, a landscape with figures by Peter Paul Rubens entitled *The Watering Place*. The painting was formerly in the collection of the late Duke of Buccleuch and has been purchased for the Gallery by the National Art Collections Fund.

When the canvas was in the possession of the Duke of Montague, Gainsborough is said to have seen it and written admiringly about it. His own landscapes now on exhibition at the home of Sir Philip Sassoon show the influence this work had upon the style of the English artist.

A sale of paintings and drawings, the property of Mrs. Simpson, which recently took place at Christie's included a charming child's portrait by A. W. Devis. The subject was Master James Alexander Simpson who later became solicitor to the Foundling Hospital from 1852 to 1860. The beautiful child is pictured clasping a little dog in his arms, with a landscape background. For several weeks the press has been publishing reproductions of the painting, suggesting possible buyers. It was sold to Lord Duveen for £3,780.

Works by the late Mr. Arthur Watts of *Punch* and the *Sketch* fame are being shown in a memorial exhibition at the galleries of the Fine Arts Society. Over one hundred drawings, all done with the ease and humor which so endeared him to Englishmen, are on view, including his illustrations for the diaries of E. M. Delafield.

Raymond Coxon exhibits thirty-eight landscape and figure paintings at the Leicester Galleries. His work shows improvement since his last exhibition, being more unified and consistent. The paintings are better in general than the sketches included in this show.

A large collection of twentieth century British paintings is on exhibition at the Graves Gallery in Sheffield. Stanley Spencer, Sir John Lavery, W. R. Sickert, Sir William Rothenstein, Sir William Orpen, Albert Houthuesen, Charles Chilton, Donald Towner, Ambrose McEvoy, C. R. W. Nevinson, Charles Ginner and Ethel Gabain are among those whose works are included. The exhibition has been arranged by Dr. John Rothenstein.

Portraits of well known persons fill two of the London galleries. At the Arlington Gallery, Mr. R. H. Sauter shows a collection of charcoal drawings of Hugh Walpole, Henry Williamson, Siegfried Sassoon and A. P. Herbert.

The Wertheim Gallery has twenty-five portraits by Kapp. Included are two excellent studies of Dr. Josef Goebbels



"THE WATERING PLACE," BY RUBENS, RECENTLY ACQUIRED BY THE NATIONAL GALLERY IN LONDON

and Sir Samuel Hoare, and equally penetrating portraits of other celebrities.

Miss Thérèse Lessore has an exhibition of her oil paintings and watercolors at the Beaux Arts Galleries. A series of paintings on the hop-picking at Kent have aroused the critics to great enthusiasm. Her color is personal and her subjects chosen with a knowledge of the locale and its population. The sketches for the hop-picking series are equally charming, and her watercolors are considered by many to be the finest things on view. Miss Lessore, the wife of Richard Sickert, has perhaps been too flip-pant in her picture titles of which *Margate, Not in the Time of Turner* is a good example.

A retrospective show of the works of the late Christopher Wood at the Redfern Gallery makes one wonder how important an artist this young man might have become had he not died at the age of twenty-nine. His last period shows amazing talent and his canvases of the coasts of Brittany and Cornwall are great improvements over any of his earlier things. It is easy to say of a man now dead, "had he lived he would have done thus and so" but with Wood there is almost a certainty that he would have

developed into one of the greatest modern English landscape artists. Many of his works from private collections have been lent to this exhibition.

Carvings and bronzes by Dora Clark at the French Gallery reflect her trip to Africa, where she fell under the spell of the native art and returned to do some interesting pieces. She has not copied the Negro sculptures but has drawn from their methods and succeeded in producing an individual and decorative style.

A large loan exhibition of maritime art drawings from the collection of Captain Bruce S. Ingram at Messrs. Colnaghi's is attracting not only a large public of persons who are devoted to marines and ship pictures, but also the art public in general. It includes a splendid group of drawings by the Van de Velde, father and son, Pieter Brueghel the Elder, Wigerus Vitringa, Constable and Turner. The proceeds of the exhibition are being donated to King George's Fund for Sailors.

The death of Basil Taylor last December left his painting of the Brontë Sisters unfinished. This canvas, by an artist who was considered to have great talent, has just been presented to the

Leeds Art Gallery. It is a dramatic portrayal of the girls who have become almost legendary figures in English literature.

Mr. Oliver Stanley, Minister of Education, presided at the recent ceremony at which murals by members of the Royal College of Art were turned over to the Brockley County School to decorate the school hall. The works were commissioned in 1932 by Sir William Rothenstein, then Principal of the Royal College, and were begun immediately. The Misses E. Dunbar, E. M. Eldridge and V. F. Martin and Mr. C. Mahoney have executed them in the pre-Raphaelite manner, depicting country scenes with great detail and romanticism.

Miss Maud Cecil (the Hon. Mrs. Greville Steel, daughter of Lord Rockland) is having her first London exhibition at the Fine Arts Society's galleries. Forty oil paintings of flowers, London scenes, interiors, and portraits are done with an amusing feminine approach.

Flower studies and portraits of dogs by Miss A. P. Jury composed an interesting exhibition at the Rodman's Gallery in Belfast. Miss Jury exhibited last year in an equally successful show. Her sixty canvases are all fine in color.

Twenty-five Years Ago in The Art News

A fine example of Turner's early period, *Blowing up the Orient—Battle of the Nile*, was exhibited by the Blakeslee Galleries. The canvas which was first exhibited in the Royal Academy in 1799 and later in 1886 at the Nineteenth Century Art Society's Gallery was secured by Mr. Blakeslee from the headmaster of Trinity College, Cambridge.

The Buek watercolor collection was sold to Mr. R. R. Ricketts of Chicago for \$75,000. One hundred and eighty-five artists represented in the collection included John La Farge, Winslow Homer, Homer Martin and J. W. Casilear.

The Independents of 1911, twelve painters exhibiting at the Society of Beaux Arts Architects Gallery, excluded from their ranks Henri, Glackens and others because they feared these men might send works to the Academy in the future. It is amusing to note that one of the twelve said to have made the rule is a prize winner in the 1936 Academy show, Guy Pène du Bois.

The exhibition was declared for the most part to be "so ultra impressionistic, and in most cases, so impossible of comprehension even by the most liberal art lover, as to make the display as a whole disappointing." Homer Boss; Rockwell Kent, termed a young Winslow Homer, Arthur B. Davies, Glenn Coleman, Guy du Bois, and George Luks were considered exceptions to the above statement, but of Julius Golz, Marsden Hartley, Alfred Maurer, John McPherson and Maurice Prendergast it was said "silence is the best tribute."

John Marin was eliminated from the ranks of those who might be considered great men as his works were called "too frankly reflections of Cézanne."

An exhibition entitled "An Exhibition of Early and Recent Drawings and Watercolors by Pablo Picasso of Paris" was presented by Mr. Stieglitz at the Photo-Secession Galleries. It was declared by critics that if the persons who went to the gallery were not candidates for Bloomingdale, they would realize that this Picasso, said to be a native of Spain, had opened a narrow path leading to the destruction of all art precepts and ideals. It was said that with the exception of three or four sane heads, well drawn, in good color, the exhibits were flatly colored, without any perspective, crazily representing the human form or even landscape by a series of cubes and squares, like the figures children make with blocks. The review finished: "... this is about all that can be said for them."

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When tea was an extravagant luxury, long years before Victoria created the Empire capable of supplying her subjects with quantities of the popular beverage, such providentially small teapots as this were in general use. This excellent example of the so-called "bullet" style was made by Joseph Clave in 1724. The little lid is attached to the bowl with a flat hinge, leaving the lines of the curve unbroken. From Peter Guille, Inc.



Delicately etched engravings of garlands, bow-knots and conventional borders decorate the fluted sides and curving top of this silver teapot of English make. The highly arched handle balances the lines of the long spout, which is devoid of any ornamentation, and the natural beauty of the silver is well emphasized by the dark color of the handle. It was made by Smith and Hayter in 1792. From the collection of Howard and Company.



Beautiful in its simplicity is this Georgian teapot from the collection of the Belmont Galleries, Inc. Its long, straight spout and broad sides are ornamented only by a graceful, wide fluting. The fine proportions and symmetrical lines are a tribute to the taste of Samuel Hennell, the silversmith who made it in London in 1794. It is a piece which would grace any tea table.



An English silver teapot dating from the time of George I, now part of the collection of Peter Guille, Inc. The arrow-pierced unicorn rampant on the crest is the sole decoration on either the smoothly finished bowl or the perfectly fitted lid. This is an excellent example of the art of the early English silversmiths. It was designed by P. Platel in the year 1715.



Whether the gleaming sides of this silver teapot reflect back the sun on an early morning breakfast tray, or the candle light of five o'clock, they are sure to give an added delight to the happy ritual of tea-drinking. The pot, with its pyriform bowl and duck-neck spout, embossed with scrolls, is a characteristic piece by William Bayley, who made it in London in 1798. It may now be seen in the collection of Clapp and Graham.

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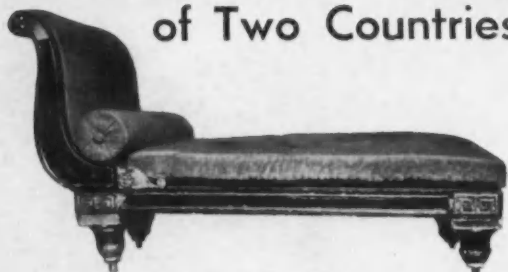
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Directoire classicist art produced this antique lit de repos which is a part of the collection of McMillen, Inc. The Greek fret patterns, ubiquitous rosettes-in-circle and wing designs used for decoration on the sides and head rest, and the favorite rich, dark green of the moire upholstery give the day bed the decorative appeal of a background by David or Ingres.



Various trophies in geometric designs are carved in relief on the back of the head and foot boards of this rare day bed of fruitwood from the time of Louis XVI. The low lines of the bed itself are unusually modern for this type of piece. It is charmingly French in its appearance and gloriously restful for the person who is wise enough to steal hours from the busy twenty-four for relaxation. From French & Company.



The collection of Isabella Barclay, Inc. includes this Directoire day bed, upholstered in pale aquamarine with cushions which seem to invite repose. Executed with all the classic simplicity of its period, the piece adapts itself with ease to both modern and antique settings. It has a grace of line and beauty of color which assure its welcome as an addition to the distinctive room.

A rare William and Mary day bed from the collection of Stair & Andrew, Inc. The richly ornate carving of the long stretchers and top of the head-rest reflects the popular taste of the times. The day bed is of walnut, a wood much in vogue with cabinet makers in the reign of the Dutch "usurper." It is upholstered with befringed and tasseled red velvet cushions.



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WORKS of ART210 EAST 57TH ST. NEW YORK**Coming Auctions****Constable and Diaz
Canvases in a Sale**

A collection of nineteenth century oil paintings, the property of the Sussex Galleries of London, will be dispersed at public sale at the Plaza Art Galleries on April 2, following exhibition from March 29.

Outstanding canvases in the group are: *The Gleaners* by William Shayer, *A Cornfield in Buckingham* by Sidney E. Percy, *A View on the Stour* by John Constable, *Spanish Gypsies* by N. Diaz, *Autumn and Winter*, a pair by George Morland, *The Gossip at the Forge*, by Benjamin Herring and *Old Mill near Snowden* by P. W. Watts.

Other notable examples are by J. F. Herring Sr., James Webb, J. B. Crome, B. W. Leader, D. Hardy, J. Wheeler, E. Williamson, W. Lancret, G. H. Laporte, Walter Williams, J. P. Andre, W. G. Meadows, J. C. Ibbetson, H. F. Jones, Sir Nathaniel Dance, Sir Peter Lely, Sir Henry Raeburn and others.

**Oil Paintings from the
Jeffrey Collection**

Oil paintings by famous American and European artists from the collection of the late Charles T. Jeffrey will be sold at public auction by Samuel T. Freeman & Co. in Philadelphia, on March 30, following exhibition from March 26.

Included in the American group are ship pictures by Aldro T. Hibbard, 1866, an Inness landscape, ship paintings by Charles Patterson, Frank V. Smith and Edgar Payne, a decorative panel by W. Wallace Gilchrist and many others.

Among the European works *Portrait of the Duchess of Leeds in Blue and*

SUSSEX GALLERIES SALE; PLAZA ART GALLERIES

"THE GLEANERS," A COUNTRY SCENE BY WILLIAM SHAYER

Ermine by Allan Ramsey, 1713-1784, *Portrait of a Lady* by Joseph Hignmore, 1692-1780, a portrait of Samuel Johnson attributed to John Opie, two panels by Eugene Deshayes, *On the Upper Oise* by Daubigny, *Portrait of Lord Cavendish* by Sir Thomas Lawrence and *Portrait of a Gentleman* by Henry William Pickersgill are outstanding.**Oriental Art from
A Shanghai Collection**

Oriental art, the property of T. Izumi of Shanghai together with property of a private collector in Boston will be dispersed at public sale at the Rains Galleries on April 2 and April 3, following exhibition from March 29.

The fine collection of porcelains includes celadon, cream glaze, three-color and five-color vases, temple jars and ornaments. There is a group of Han and

T'ang period pottery and vessels, and bowls, urns and vases of T'zu Chou, Fukien, Banko, Ting Yao and Oribe ware.

Thirty or more screens of two, three and four folds, notably a four fold eighteenth century screen depicting the Taoist paradise, are a valuable addition to the collection.

A Chinese Kuan-Yin standing figure twenty-one inches high, beautifully carved and polychromed, is one of the many fine carvings included in the sale. Japanese and Chinese carved wood figures of Shaka Buddha, Lao Tsu and Confucius are also in this group.

There are paintings on silk and paper panels, depicting landscapes and portraits from the thirteenth century to the eighteenth century. A collection of ornaments includes carved rock crystal, spinach and yellow jades, carnelian, lapis lazuli, amethyst, rose quartz and agate. Brocades, priests' robes and occasional pieces complete the sale.



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PERRY SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

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Graves Etchings and Perry Furniture Sales

(Continued from page 5)

pendale carved mahogany scroll-top
chest on chest from Philadelphia.

Four magnificent tall-case clocks offered comprise a rare Charles II "oyster" walnut example made by Johannes Fromanteel about the year 1680, two William and Mary walnut marquetry specimens made in London about 1690 by Nicholas Lambert and John Barnett respectively, and an English eighteenth century Chippendale carved mahogany timepiece, for which last a record price is said to have been paid.

A magnificent Kirman audience carpet woven with a Tree of Life pattern is included among the Oriental rugs.

The Graves collection, which comprises one hundred and twelve prints and is considered one of the most notable in point of quality and condition of contents ever offered at public sale in this country, features masterpieces by Dürer, Rembrandt, Whistler, Haden, Meryon, Benson, Cameron and McBey.

A proof of the first state of Albrecht Dürer's famous engraving *Adam and Eve*, dated 1504, is perhaps the crowning item of the sale. Formerly in the collection of Franz von Hagen, with whose name it is now identified, this particular impression, whose ownership has been

traced back to the sixteenth century, is one of the finest in existence.

Comparably important is an impression of Rembrandt van Rijn's etching *Christ, with the Sick around Him, Receiving Little Children*, commonly known as the *Hundred Guilder Print*, being the superb copy on heavy Japanese paper from the Friedrich von Nagler and Berlin Museum collections.

Twenty-one other engravings by Dürer include *Melancholia*, *Saint Jerome in His Cell*, *The Coat of Arms with a Skull*, and *The Madonna with the Monkey*. Rembrandt is represented by a total of thirty-three etchings, among which are also the first state of his portrait *Jan Lutma, the Elder*, *Goldsmith and Sculptor*, the portraits of Clement de Jonghe and Thomas Jacobz Haaring, the famous *Landscape with a Hay Barn* and a *Flock of Sheep* and other rare views of the Dutch countryside.

Thirty-nine etchings by James McNeill Whistler include his celebrated *Nocturne*, the figure studies *Annie Haden* and *Weary*.

Sir Francis Haden is represented by one print, *By-Road in Tipperary*, and Charles Meryon by *L'Abside de Notre-Dame de Paris* and *Le Pont-au-Change, Paris*, all etchings.

The Perry furniture will be sold on the afternoons of April 3 and April 4, and the etchings and engravings, on the evening of April 3.

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CALENDAR OF NEW YORK EXHIBITIONS

MUSEUMS AND PUBLIC GALLERIES

American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.
Art Students' League, 215 W. 57th St. *Paintings and Graphic Art by League Members*, to April 4.
Brooklyn Museum, Eastern Parkway. *1936 Exhibition of The American Glass Industries*, to April 20.
Federal Art Project Gallery, 7 East 38th St. *Sculpture*, to April 5.
Metropolitan Museum of Art. *Egyptian Acquisitions, 1934-1935, Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, to May 31. *The Work of John La Farge*, to April 26.
Municipal Art Galleries, 62 West 53rd St. *Paintings by New York Artists*, to April 5.
Museum of Modern Art, *Cubism and Abstract Art*, to April 12.
Museum of the City of New York, Fifth Ave. at 104th St. *Sketches of Old New York by Eliza Greathouse*, to April 18.
National Academy of Design, 215 W. 57th St. *111th Annual Exhibition*, to April 10.
National Arts Club, 119 E. 19th St. *Exhibition of Neighboring Art Organizations*, April 2-May 1.
New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to April 16. *Fabulous Beasts and Fictitious Monsters*, to May 15.
Whitney Museum, 10 W. 8th St. *Works from the Permanent Collection, One Hundred Etchings by John Sloan*, to April 5.
Women's University Club, 106 E. 52nd St. *Paintings by Marian T. MacIntosh*, to March 31.
Yale Club, Vanderbilt Ave. & 44th St. *First Annual Exhibition of the Work of Yale Professional Artists*, to April 13.

SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Paintings by Emptage*, to April 5.
American Indian Art, Inc., 120 E. 57th St. *Watercolors by Ma-Pe-Wi of Zia Pueblo, New Mexico; Navajo Productions*, to April 5.
Arden Galleries, 460 Park Ave. *Sculpture in a Night Garden*, to May 1.
Argent Galleries, 42 W. 57th St. *Portraits and Still Lifes by Ingegerd Ahlefeldt; New England Landscapes by Nellie Foster Nagel*, March 30-April 12.
Arthur Ackermann & Son, Inc. *Eighteenth Century English Furniture*, to March 31.
An American Place, 509 Madison Ave. *Paintings by Marsden Hartley*, to April 14.
Another Place, 43 W. 8th St. *Watercolors by De Hirsh Margules*, April 1-29.
Art Mart, 505 Eighth Ave. *Contemporary Oils, Watercolors and Graphics*, to April 15.
Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to March 31. *Contemporary American Artists*, April 1-31.
Bignou Gallery, 32 E. 57th St. *Modern French Tapestries*, March 30-April 2.
Brunner Gallery, 55 E. 57th St. *Paintings by Czobel*, to April 4.
Contemporary Arts, 41 W. 54th St. *Paintings by Robert W. Blinn*, to April 11.
Dan Cooper, Inc., 20 E. 57th St. *Paintings by Ashton Wilson*, to April 5.
Decorators' Club Gallery, 745 Fifth Ave. *Photographs by Eleanor Hinman*, March 30-April 11.
Defenders of Democracy, 5 E. 57th St. *"The More Abundant Life," Ten Large Mural Paintings by Jere-Miah II*, to April 30.
Downtown Galleries, 113 W. 13th St. *Paintings by Yasuo Kuniyoshi*, to April 4.
Ehrich-Newhouse Galleries, 578 Madison Ave. *Paintings by an American Group*, to April 4.
Ferargil Galleries, 63 E. 57th St. *Garden Sculpture* to April 11. *Paintings by John Allison; California Watercolors by Barse Miller*, March 30-April 11.
Fifteen Gallery, 37 W. 57th St. *Sculpture by Genevieve Karr Hamlin*, March 30-April 11.
Karl Freund Arts Gallery, 50 E. 57th St. *Paintings by Oscar Luthy; Sculpture of Mahatma Gandhi by Jo Davidson*, to April 15.
Galerie René Gimpel, 2 East 57th St. *Paintings by Emmanuel Gondouin*, to March 31.
Grand Central Art Galleries, 15 Vanderbilt Ave. *Gems in Black and White by Childe Hassam and Thomas Nason*, to March 31.
Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Recent Paintings by Robert Brackman*, to April 4.
Guild Art Gallery, 37 W. 57th St. *Group Exhibition of Drawings, Small Sculpture and Watercolors*, to April 4.
Arthur H. Harlow & Co., Inc. 620 Fifth Ave. *Early Views of New York and Other American Cities*, to March 31.
Marie Harriman Gallery, 61 E. 57th St. *Paintings by Josselin Bodley*, to April 7.
Georg Jensen, 667 Fifth Ave. *Paintings by Paul King*, to May 3.
Kennedy & Co., 785 Fifth Ave. *Audubon Birds of America, Engraved by Robert Havell*, to March 31. *Watercolors by Walter H. Rich*, April 1-31.
Frederick Keppel & Co., 16 E. 57th St. *Etchings and Drawings by Abbo Ostrousky*, to April 11.
Kleemann Gallery, 38 E. 57th St. *Watercolors by Sanford Ross*, March 30-April 11.
John Levy Galleries, 1 E. 57th St. *Eighteenth Century English Portraits and Old Masters*, to March 31.
Julien Levy Gallery, 602 Madison Ave. *Early American Folk Art*, March 31-April 21.
Lilienfeld Galleries, 21 E. 57th St. *Paintings by Genin*, to April 12.
Macbeth Gallery, 11 E. 57th St. *Drawings and Pastels by Robert Brackman*, to April 6.
M. A. McDonald, 665 Fifth Ave. *Etchings and Watercolors by S. R. Badmin*, to April 4.
Midtown Galleries, 605 Madison Ave. *Old African Sculpture; Works of Art of the Insane, from the Collection of Mr. Ladislav Szecsi*, to April 1.
Milch Galleries, 108 W. 57th St. *Watercolors by John Whorf*, March 30-April 18.
Montross Galleries, 705 Fifth Ave. *Paintings by Emy Herzfeld*, March 30-April 11.
J. B. Neumann's New Art Circle, 509 Madison Ave. *New Work by Benjamin Kopman*, April 1-18.
Passedoit Gallery, 22 E. 60th St. *Paintings by Lucy Perkins Ripley*, April 1-15.
Dorothy Paris Gallery, 56 W. 53rd St. *Group Show of Contemporary Painting and Sculpture*, March 30-April 25; *Paintings by Negro Children*, to April 13.
Rabinovitch Gallery, 40 W. 56th St. *Photographs by Ben Schnall*, to April 4.
Raymond & Raymond, 40 E. 52nd St. *Reproductions of Paul Gauguin*, to April 18.
Rehn Gallery, 683 Fifth Ave. *1936, A Group Show*, to April 30.
Reinhardt Galleries, 730 Fifth Ave. *American Concretions*, to March 31.
Jacques Seligmann & Co., 3 E. 51st St. *Paintings by Segonzac*, to April 20.
E. & A. Silberman Galleries, 32 E. 57th St. *Paintings by Istvan Szonyi and Aurel Bernath*, to March 31.
Marie Sterner Galleries, 9 E. 57th St. *Paintings by Pierre Sicard; Watercolors by Barbara Macfarlane*, to April 4.
Studio Guild Gallery, 730 Fifth Ave. *Paintings by Florence Proctor*, to April 4.
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Zygmunt Menkes*, March 30-April 11.
Symons, Inc., 730 Fifth Ave. *Directoire and Empire Furniture*, to March 31.
Valentine Gallery, 69 E. 57th St. *Paintings by Leon Hartl*, to April 4.
Walker Galleries, 108 E. 57th St. *Paintings by Doris Lee; Original Drawings of Sets for "Victoria Regina" by Rex Whistler* to April 13.
Westermann Gallery, 24 W. 48th St. *Paintings and Sculpture by German-American Artists*, to April 12.
Weyhe Gallery, 794 Lexington Ave. *Paintings and Drawings by Emil Ganso*, to April 4.
Wildenstein Galleries, 19 E. 64th St. *Retrospective Loan Exhibition of the Work of Paul Gauguin*, to April 18.
Yamanaka & Co., Inc., 689 Fifth Ave. *Japanese Textiles*, to March 31.
Howard Young Galleries, 677 Fifth Ave. *Paintings by W. Smithson Broadhead*, to April 4.

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